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THREE HUNDRED AND SIXTY-THREE CANDLES FOR SHAKESPEARE

In honor of Shakespeare's birthday this year the Associated Shakespeare Clubs of Toledo staged a novel and striking celebration. At the Hotel Commodore Perry on April 23 more than two hundred people gathered around a cake in the form of a huge folio volume adorned with 363 candles, one for each year since the poet's birth. The candles with accompanying messages of greeting were sent by the Shakespeare Association of America, various Shakespeare clubs throughout the country, and distinguished actors and writers. Among the letters which were read were the following:

From The Shakespeare Association of America:

"The Shakespeare Association of America lights this candle to the memory of him whom it was said:

" 'Shakespeare is a friend whom heaven has given to the unhappy of every age and country.' "

Walter Hampden:

"The love of Shakespeare seems to me to be one of the most necessary cultural agents for our people. The survival of our language and our institutions in their purity seem to me to be inevitably associated with the study and performance of Shakespeare's plays. Language, literature, the sense of artistic beauty and truth, all exemplified supremely in Shakespeare, can hardly be disassociated from our progress in other directions. As a devotee of the master I feel genuine happiness when I learn of a similar devotion on the part of others. My cordial greetings to the Shakespeare lovers of Toledo."

Jane Cowl wrote:

"Although temporarily separated from my beloved 'Juliet' I am always happy to know that she is remembered and it is very gratifying to feel that she will be with your classes in thought at the Shakespeare celebration.

"The birthday cake is such a lovely idea—I am very proud to know that there is to be a candle burned for me. My best greetings to the classes and to yourself."

Robert B. Mantell sent with his candle a quotation:

"All the world's a stage and all the men and women merely players."

His wife and leading woman, Genevieve Hamper, sent:

"How far that little candle throws its beams. So shines a good deed in a naughty world."

Julia Marlowe's message included both herself and Mr. Sothern, although Mr. Sothern sent also a personal letter. Miss

Marlowe's follows:

"Mr. Sothern and I are glad to know of the celebration you have in preparation for Shakespeare's birthday. It is very heartening to hear from all sides of the interest that is being shown for this occasion. Do please burn a candle for each of us on the birthday cake.

" 'How far that little candle throws his beams. So shines a good deed in a naughty world.'

"Mr. Sothern joins me in every good wish and rejoicing that you are so interested in the plays for these many years."

Mr. Sothern said:

"I am happy to think that in Toledo there will be a celebration of Shakespeare's birthday. The debt which is owed to him by the English speaking world should be so acknowledged everywhere. For surely he is a bond of union between all peoples who can in any sense enter the realm of the 'imagination'—and it is in the exercise of the imagination in what is beautiful and noble that the hope of the world lies."

Katharine Lee Bates:

"For the April festival so merrily kept by the loyal Shakespeare classes of Toledo:

" 'I'll be a candle-holder and look on.
Nay, Skies of Poetry, forgive the scandal!
Before your brightest Sun that ever shone
Out, out brief candle!' "

William Lyon Phelps of Yale University:

"I take great pleasure in sending greetings to the Shakespeare Clubs in Toledo. Coleridge came nearest to describing Shakespeare when he called him the 'myriad-minded man.' Nearly all human nature is in Shakespeare, and it is well to remember that he is not only the best seller today next to the Bible, but for centuries after most of our ephemeral best sellers of 1927 are forgotten he will hold his place. All good wishes to the clubs."

After the ceremony of the candles a dramatic fantasy "The Shades Appeal to Posterity," by Mrs. Robert Carlton Morris, was presented. The scene disclosed a hostess disappointed by the failure of her artist-guests to appear for the program which she had arranged and resorting to the radio for impromptu entertainment. Whereupon there appear such characters as Washington, Franklin, Galahad, Helen of Troy, Lady Hamilton, Joan of Arc, Aesop, Socrates, Shelley, Byron, and Walt Whitman, and last of all Shakespeare to whom all pay homage. The parts were taken by members of the Shakespeare classes of Toledo under the direction of Mrs. Morris, and we can well believe the reports that the performance was a delightful climax of a unique celebration.

CLASSIFIED INDEX OF SHAKESPEAREANA IN THE PERIODICALS OF 1926

Samuel A. Tannenbaum

List of abbreviations employed in this bibliography:

Archiv.=Archiv für das Studium der Neueren Sprachen.

C R.=Contemporary Review.

C W.=Catholic World.

Ed.=Education.

Eng. St.=English Studies.

E S.=Englische Studien.

J E G P.—Journal of English and Germanic Philology.

L D.=Literary Digest.

L M.=London Mercury.

L T.=Literary Supplement of the London Times.

M L N.=Modern Language Notes.

M L R.=Modern Language Review.

M P.=Modern Philology.

N C.=New Criterion.

Neo.=Neophilologus.

N Q.=Notes and Queries.

P M L A.=Publications of the Modern Language Association.

P Q.=Philological Quarterly.

Q.=Quarterly.

R.=Review.

R A A.=Revue anglo-américaine.

R E S.=Review of English Studies.

S A B.=Shakespeare Association Bulletin.

Sh.="Shakspere" or "Shakespeare".

Shan.="Shaksperian" or "Shakespearean".

S J.=Shakespeare Jahrbuch.

S P.=Studies in Philology.

S R L.=Saturday Review of Literature (N. Y.).

St.=Studies.

T A M.=Theatre Arts Magazine.

Authorship

Marlowe's hand in *Arden of Feversham*.—E. H. C. Oliphant.—N C. Jan. (4:76-93).

Derby his hand—and soul.—W. W. Greg.—Library, June (7:39-45). *Facsimiles.*

The cipher inscription on the monument of William Shake-speare *(sic)* at Stratford on Avon.—H. A. W. Speckman.—Neo. (11:117-25). *Illust.*

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Did Sh write Bacon?—L M. May (14:2-3).

Drayton and *Henry VI.*—I. Gourwitch.—N Q. Sept. 18, 25; Oct. 2, 9 (151:201-4, 219-21, 239-41, 256-8).

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Sh's Will: the stigma removed.—S. O. Addy.—N Q. Jan. 16; 150:39-42; Feb. 6 (150:101).

New Light on Sh's death and Hamlet's grave.—W. B. Kempling.—Graphic, July 3 (114:10).

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Sh and his fellow-townsmen.—*cf.* Miscellaneous.

Sh's marriage.—S. O. Addy.—N Q. Oct. 23 (151: 291-3), 30 (151:309-12).

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All's Well That Ends Well (A W)

"Make ropes in such a scarre" (in *A W.*, IV. ii, 38-9).—R. R. Cawley.—P Q. April (5:183-4).

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Sh's metaphors.—Anon.—L T (leading article). Oct 1.4 (pp. 681-2).

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Marlowe's hand in *Arden.*—E. H. C. Oliphant.—N C. Jan. (4:76-93).

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"Danskers" in *H.*—L. Zettersten.—N Q. Feb. 26 (150:99).

H and the sources.—F. A. Bather.—L T. July 8 (p. 464).

H, V. i, 261 ff. ("Woo't drink up Eisel? eat a crocodile?").—F. L. Lucas.—L T July 29 (p. 512).

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book).—A. G. van Hamel.—Neo. no. 4 (11:278-80).

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H in folk-speech.—W. R. N. Baron.—N Q. July 31 (150:78-9).

Textual notes on some passages (I. iii, 65, 70-4) in H.—H. Cuningham.—N Q. July 31 (151:75-6).

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H and Dr. T. Bright (*'s A Treatise of Melancholie*).—M. I. O'Sullivan.—P M L A. Sept. (41: 680-7).

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Moissi as Hamlet. (Photo.)—T A M. July (10:442).

H in modern dress.—M. Huhner.—Poet Lore, June (37:254-7);—E. V. Wyatt. C W. Jan. (122: 512-4).

The *H* problem from the standpoint of the artist in the theatre.—C. Bragdon.—Architectural Record, Jan. (59:1-6). Illust.

With Hamlet left out.—Nation, April 28 (122: 467-8).

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Some women Hamlets and Romeos.—W. C. Forman.—N Q. Feb. 13 (150:115).

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Song and drama. *2 Henry IV*.—L T. March 25 (pp. 225-6).

The Problem of *2 Henry IV*.—H. T. Baker.—E J. April (15:289-94).

Song and drama. Canary in *2 Henry IV* (II, iv.).—W. J. Lawrence.—L T. June 17 (p. 414);—E. A. Bunyard June 24 (p. 432);—A. R. Cripps, *id.*

A woman conceals what she knows not. (*1 Henry IV*. II, iii, 112.)—R. Jente.—M L N. April (41: 253-4).

Falstaff Redux.—E. C. Knowlton.—J E G P. April (25:193-215).

A crux in *2 Henry IV* (I. iii, 34-9).—J. W. Mackail.—L T. Sept. 30 (p. 654).

Paul Wegener as Henry IV. Photos.—T A M. July (10:442).

Falstaff, Shallow and the Stratford musters.—B. H. Newdigate.—London Mercury, Feb. 28 (15: 401-10).

A rare Sh visitor, *King Henry IV*.—L D. June 19 (89:22-3).

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The wild Prince Hal in legend and literature.—

W. G. Bowling.—Washington University St., April (13:305-34).

Henry V. Act. IV. sc. 7. ("And there is salmons in both.").—W. Radcliffe.—L T. Mar. 18 (pp. 217-8);—H. Maxwell. Mar. 25 (p. 236);—L. E. Upcott. April 8 (p. 264).

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The origin and development of *1 Henry VI* in relation to Sh, Marlowe, Peele, and Greene.—A. Gaw.—Univ. of Cal. St., No. 1.

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H. D. Sykes' *Sidelights on Sh.* (R.)—B. Maxwell.—M P. Feb. (23:365-72).

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"Veni, vidi, vici."—J. P. Postgate.—P Q. April (5:184).

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Note on Sh's *K J*.—L. A. Post.—M L N. (41:535).

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Das Märchen von Child Rowland und sein Nachleben.—F. Brie,—Palaestra, 148 (1925), pp. 118-43.

Sh's Anteil am *König Lear*.—E. Sievers.—Palaestra, 148 (1925), pp. 173-210.

Scenes from Reinhardt's *K L*. (Photo.)—T A M. July (10:431).

Helen Thimig as Cordelia. (Photo.)—T A M. July (10:469).

Munich Sh Stage Setting. (Drawing.)—T A M. July (10:451).

Model for *K L*. (Photo.)—Norman-Bel Geddes. —T A M. July (10:434).

Rising pathos in *K L*.—E. T. Stone.—Ed., Nov. 1925 (46:162-9).

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John Higgins' *Mirror* and *Locrine*.—W. Farnham.—M P. (23:307-13).

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Two *Macbeths* in Verdi-Bloch.—G. M. Gatti.—Musical Q. Jan. (12:22-31).

Die Daemonologie in Sh's *Macbeth:* Banquo's Geist.—G. von Glasenapp.—Sh J. 1925 (61:52-66).

A professor is thrilled by Mrs. Siddons as Lady Macbeth.—W. P. Eaton.—T A M. July (10:473-8).

Macbeth. (Drawings.)—R. E. Jones.—T A M. July (10:433).

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Le Marchand de Venice avant Sh.—R. Pruvost.—R A A. Aug. (3:511-4).

The unity of *M V*.—H. Ross.—Adelphi. Nov. (4:309-11).

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Kooistra.—Eng. S. Oct. (8:156-9).

The acting of Shylock.—L. M. Eich.—Q J Speech Education, April (12:160-7).

Shylock: ein kapitel deutscher theatergeschichte. —M. Jacobs.—Westermarks M., Aug. (140:621-5).

Furkawa as Shylock.—T A M. Feb. (11:146).

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Das Hofbuhehnenmässige in Sh's *M N D*.—A. Eichler.—S J. (1925), pp. 39-51.

Sh's true text. (R.)—N. Y. Times (editorial). Jan. 24.

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L. Winstanley's *Othello as a Tragedy of Italy*. (R.)—M. J. Wolg.—E S. April (60:344-5).

O in French. (R.)—K. R. Gallas.—Eng. St. Aug. (3:124-6).

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The good and the bad quartos of *R & J*. and *L L L*.—G. Hjort.—M L R. April (21:140-6).

Grillparzer's hero and Sh's Juliet.—D. Yates.—M L R. Oct. (21:419-25).

Some women Hamlets and Romeos.—W. C. Forman.—N Q. Feb. 13 (150:115).

Sir Thomas Moore (*Moore*)

Anthony Munday, etc. Collaboration between Sh and Mundy in *Moore*.—Ph. Aronstein.—Archiv. June (150:31-62).

Sh's Anteil am *König Lear*.—E. Sievers.—Palaestra, 148 (1925), pp. 173-210. (*Moore*, pp. 207-210.)

Sh's hand in *Moore*. (R.)—W. Keller.—S J. (1925), 61:132-5.

Sh, Chapman et *Moore*.—F. L. Schoell & A. Acheson.—R A A. June and Aug. (3:428-39, 514-31).

Sonnets

The word "motley" (in *Son.* 110).—V. Larbaud.—L T. June 24 (p. 432).

The "dark lady" of Sh's *Sonnets* (is Anne Fitton).—G. A. Taylor.—N Q. April 3 (150:243);—C. E. Stratton. N Q. May 8 (150:341).

R. Fischer's *Sh's Sonnette*. (R.)—J. D. Wilson.—R E S. July (2:350-4).

On the chronology of Sh's *Sonnets*.—E. Beckwith.—J E G P. April (25:227-42).

G. Harvey's references to Marlowe. (Harvey is

the Rival Poet.)—H. Moore.—S P. July (23:337-57, esp. p. 351).

Thorpe's text of *Sh's Sonnets*.—J. A. Fort.—R E S. Oct. (2:439-45).

Unique illuminated copy of *Sh's Songs and Sonnets* by Sangorski.—L T. Dec. 23 (p. 952).

The time-scheme of the first series of Sh's *Sonnets*.—J. A. Fort.—19th Century, Aug. (100: 272-9).

The Taming of the Shrew (*Taming*)

Taming (is a Sh "bad quarto").—P. Alexander.—L T. Sept. 16 (p. 614).

The Tempest

The unblemished garments in *The Tempest*.—H. Sandison.—M L N. Jan. (41:44-5).

The Tempest, III, ii, 121.—M. Hunter.—R E S. July (2:347-8).

Sh's use of the Voyagers in *The Tempest*.—R. R. Cawley.—P M L A. Sept. (41:688-726).

Shadwell and the operatic *Tempest*.—D. M. Walmsley.—R E S. Oct. (2:463-6).

Zur Quellenkunde von Sh's *Sturm*.—J. Mellin.—Beiblatt. Dec. (37:337-49).

Ariel. (Poem.)—F. K. Mixter.—T A M. July (10:448).

John Corbin's Shakespearean stage for *The Tempest*. (Photo.)—T A M. July (10:449).

A neglected 16th century *of-or* construction (in *The Tempest*, II. i, 27).—M. P. Tilley.—M L N. Nov. (41:462-4).

Timon of Athens (*T A*)

T A.—R. Roeder.—T A M. July (10:453-60).

Day's hand in *T A*.—H. D. Sykes.—N Q. July 10 (151:21-3);—S. R. Golding. N Q. April 17 (150:273-5); Sept. 4 (151:167-70), and Sept. 11 (151:185-8).

Titus Andronicus (*Titus*)

Sh's share in *Titus*.—H. D. Gray.—P Q. April (5:166-72).

Titus and Vespasian (and Sh's *Titus*).—E. G. Clark.—M L N. (41:523-7).

Twelfth Night (*T N*)

Sh's *T N*.—E. McQ. Gray.—N Q. Jan. 16 (150: 44);—D. O. H. Blair. N Q. Feb. 6 (150-104);—T. Besterman. N Q. Feb. 20 (150:141).

"Standing water" (in *T N*. I, v. 158).—W. R. Mackenzie.—M L N. May (41:289-93).

Copeau's setting for *T N*. (Photo.)—T A M. July (10:452).

Two notes on Sh's *T N*. (III, iii, 36 ff.).—J. S. Kenyon.—P Q. April (5:176-80).

Two Gentlemen of Verona.

Concerning *Two Gentlemen* and Montemayor's *Diana*.—T. P. Harrison, Jr.—M L N. April (41: 251-2).

Studies in Sh, Milton and Donne. (R.)—J. D. Wilson.—R E S. Oct. (2:475-9).

Two Noble Kinsmen (*T N K*)

An unnoticed allusion to *T N K*.—T. S. Graves.—M P. Aug. 1925 (23:3).

Venus and Adonis

Drayton ('s *Piers Gaveston*) and Sh ('s *Venus and Adonis*).—J. W. Hebel.—M L N. April (41: 248-50).

Winter's Tale (*W T*)

Costumes for Ch. Kean's *The Winter's Tale*. (Drawing.)—T A M. July (10:445).

Booth's production of *W T*. (Drawing.)—T A M. July (10:479).

Staging and Stage History

Early Sh representations in Dublin.—W. H. G. Flood.—R E S. Jan. (2:92-5).

Sh and modern stagecraft.—H. G. Barker—Yale R., July 15 (15:703-24).

John Sincklo as one of Sh's actors.—A. Gaw.—Anglia, Jan. (49:289-303).

Sh memorial.—A. Wareing.—S R L. May 15 (141:595-6).

Edmund Kean. Three madmen of the theatre.—O. Skinner.—Scribner's, Dec. (80:622-33).

What the moderns have done to Sh.—J. M. Brown.—T A M. July (10:427-45).

After Booth.—O. Skinner.—T A M. July (10: 446-8).

Alteration of Sh in the theatre of the Restoration.—L. M. Eich.—Q J of Speech Education (Albion College, Albion, Mich.), June, 1925 (11: 229-36).

Acting of Shylock.—Cf. *M V.*

Sh again as spectacle.—Cf. *M N D.*

Words in the theatre.—A. Dukes.—*T A M.* Dec. 1925 (9:819-23).

The Child Actors: A Chapter in Elizabethan Stage History.—H. N. Hillebrand.—Univ. of Illinois St. in Lang. and Lit., XI, Nos. 1 and 2.

Burbages and Sh. (Editorial).—Times (Lond.), Oct. 14 (pp. 681-2).

I Henry IV played by an all-star cast in N. Y.—N. Y. World (W. Root), June 1, p. 17;—N. Y. Times (J. B. Atkinson), June 1, p. 29;—N. Y. Herald-Tribune (P. Hammond), June 1, p. 16;—N. Y. Eve. Post (J. R. Towse), June 1, p. 12.

Geist.—G. von Glasenapp.—S J. 1925 (61:52-66).

Das Hofbuehnenmässige in Sh's *M N D*—A.

Eva Le Galienne's production of *T N.*—N. Y. Times, Dec. 21, p. 21;—N. Y. Tribune, Dec. 21, p. 14;—N. Y. Eve. Post, Dec. 21, p. 14.

Modern Sh producing.—J. B. Atkinson.—N. Y. Times, June 6. Cf. also *1 Henry IV* and *Twelfth Night.*

The comic spirit in Sh.—G. Williams.—Sewanee R., July (34:388-43).

Textual Criticism

L. Kellner's *Restoring Sh.* (R.)—J. W. Draper.—J E G P. Oct. (25:578-85).—M. J. Wolff.—

Sh's true text.—N. Y. Times (editorial), Jan. 24.

Bettering Sh. Bibliographical notes on the Restoration adaptations.—H. Spencer.—P M L A. Sept. (41:727-46).

Studies in Sh, Milton and Donne. "Shakespearian Punctuation," by C. C. Fries. (R. by J. D. Wilson.)—R E S. Oct. (2:475-9).

A note on Sh's dramatic punctuation.—J. Isaacs.—R E S. Oct. (2:461-3); E S. April (60: 342-4).

A rhetorical figure in Sh ('s *As You Like It,* V. ii, 35 seq.).—R. L. Dunbalin.—M L N., Nov. (41:469-70).

A possible source for the names Rosencranz and Guildenstern.—E. Seligman. L T. Jan. 7 (p. 12); —P. Simpson. Jan. 14 (p. 28);—M. Rosenkranz. Jan. 28 (p. 62).—C. C. Stopes. Feb. 25 (p. 142). 169).—H. Cuningham.—N Q. Aug. 7 (151:93-4). H. Cuningham.—N Q. Aug. 28 (151:147-9).

Textual Notes on *H* (I. iii, 70-74).—H. Cun- E. A. Bunyard; June 24 (p. 432);—A. R. Cripps, *id.*

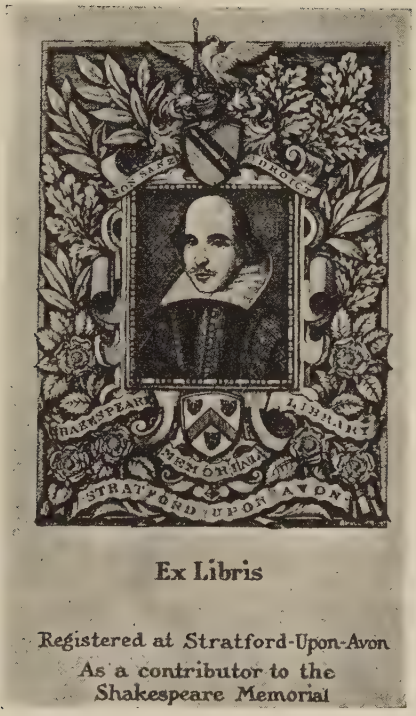
Note on "sucking dove" in *2 Henry VI.*—*cf. M N D.*

Note on Sh's *K J* (V. vii, 116-8).—L. A. Post.—M L N. Dec. (41:535).

Note on "sucking dove."—V. T. Porter.—L M., Dec., p. 181..

Benedick and Lazarillo; *M A,* II, i, 191-2.—J. E. N., Dec. (41:527-9).

(R.)—M. J. Wolf.—E S. April (60:344-5).



The Stratford Memorial Bookplate
Copies of which are now placed within the reach of everyone
(See editorial note)

The Shakespeare Association Bulletin

Vol. II June, 1927 No. 2

Published by The Shakespeare Association of America, Inc.
Edited by Paul Kaufman
Editorial Office, 1901 F Street Northwest
Washington, D. C.

Editorial Notes

If the program of the annual meeting at the National Arts Club in New York could have been transmitted by radio—and also by television—to every member of this Association not present, it would have been quite evident why so large a number resisted the pressure of many duties to remain until the last word was spoken. For it was a notable program, representing an unusually wide range of Shakespearean interests and symbolizing the many aims which this Association is striving to foster. Such an occasion is an impressive national tribute to the poet and is becoming more significant each year.

Opportunity was the keynote of the meeting—the opportunity which, as President Thorndike said, challenges this organization. Much has been accomplished if the letters of appreciation which come to the offices of the Secretary and the Editor can serve as evidence. But our Association is looking to the future, rather than to the past, for inspiration. For we see what only a national organization like this can accomplish for the broadening and deepening of the appreciation of Shakespeare. Hence, our officers are laying broad plans for the encouragement of all Shakespearean interests throughout America.

The immediate opportunity of every member is suggested in the report of the chairman of the Membership Committee. And we bespeak active participation in his plan of campaign as outlined elsewhere in this issue. It is nothing less than a privilege which he asks each member to share: to send the names of ten persons who should belong to our nationally organized Shakespeare fellowship. Let us not delay in rendering this necessary service to our Association.

As we move forward in the new program for widening the fellowship, nothing could be more inspiriting than the news reported by the Secretary from Western Maryland College. It is a pleasure to learn that a comparatively small institution has an active Shakespeare Club of sixty members. It is more than gratifying to welcome these sixty members into the Shakespeare Association of America. They have created an inspiring example for every local Shakespeare organization in the country.

As we write the full name of the organization, we are reminded of the confusion which is created in the public mind by the multiplication of various agencies bearing the name of Shakespeare. And we venture, therefore, to explain to our readers just what are the two other agencies whose names have recently appeared in the press. The American Shakespeare Foundation is the title assumed by the American Committee cooperating with the British Committee for rebuilding and endowing the Shakespeare Memorial at Stratford. As soon as the fund is completed this American Committee or "Foundation" will automatically cease to exist, since its purpose will have been realized. The other organization formed this year bears the name of The Shakespeare Fellowship and is composed exclusively of actors who have played Shakespearean roles. We have been unable to get

definite information from those who are promoting the Fellowship, but from press reports we gather that it proposes to form a more or less flexible but permanent company for the regular performance of Shakespearean plays. As we observed in the last issue, "if solidly grounded in the best traditions such an enterprise would find its stoutest ally in the Shakespeare Association of America." In fact, we should assume that any Shakespearean movement would naturally look to the one national Association for support. By all means, let Shakespearean activities multiply—without incurring the danger of unnecessary duplication of effort.

It is great pleasure to announce that the President of our Association will deliver the annual Shakespeare lecture before the British Academy in London on July 7. He will speak on "Shakespeare in America." All of our members will take particular pride in the honor which has come to Dr. Thorndike, as he is the first American to receive this high distinction. We are happy indeed that America has a national Shakespeare Association which he may represent in England.

Dr. Thorndike's address will be printed as a publication of the British Academy and will be summarized in a later issue of the Bulletin.

The Memorial Bookplate

The picture of the Stratford Memorial bookplate which is reproduced in this issue will arouse the desire of all of our readers to own copies as their permanent possessions. These may be secured from The American Shakespeare Foundation, 150 Nassau Street, New York, at $1.00 each. It is to be hoped that members of the Association will spread the news of the opportunity to place this handsome bookplate in favorite volumes of Shakespeare and at the same time to share in the great project of rebuilding the world's shrine to the poet. Many thousand copies should be sold in this country.

The October Issue of the Bulletin

Professor Edwin Greenlaw of Johns Hopkins University has promised us an article on "Present Trends in Shakespearean Criticism" which will present a summary view of the range of contemporary opinion on this subject.

Mrs. Katherine Emmet Bement will record her experiences in broadcasting Shakespeare.

The news of British Shakespearean organizations and the study program for clubs omitted from this issue for lack of space, will appear also in October.

The present circulation of the Bulletin is 3000 copies.

The summer festival of Shakespearean plays will be continued this year in the moving picture theater at Stratford. Information concerning the performances and reservations of seats may be secured from Jules Daiber, Steinway Hall, New York City.

Shakespearean Anyway

Conversation of two campus æsthetes, recently overheard:

"You know, I feel like Hamlet did when he said: 'O Death! where is thy sting?'"

"Hamlet didn't say that."

"No? Well, who did?"

"Othello said that."

"Well, what did Hamlet say?"

"Hamlet said: 'My kingdom for a horse.'"

"Well, that's nice, too."

—*Brown Daily Herald.*

The Annual Meeting

At one o'clock on Saturday, May 7, sixty members and guests of the Association gathered in the dining room of the National Arts Club, New York, to participate in the annual luncheon After the material part of the menu had been disposed of President Thorndike opened the program by reaffirming the aims and the hopes of the Association. He pictured the wide range of interests which were represented by those present and which the Association was fostering and suggested that to carry on the work which was demanded the organization must heed Iago's advice, "Put money in thy purse." To promote the ideals embodied in Shakespeare he declared was a stirring challenge to this national Association.

Dr. Thorndike then introduced the guests of the occasion.

Mr. and Mrs. Charles D. Coburn, the well-known artists of the stage, presented two scenes from "Much Ado About Nothing" with unusual insight into the characters of Beatrice and Benedick.

Mr. Edward Fales Coward, founder of the Amateur Comedy Club and prominent in the dramatic circles of New York, gave his reminiscences of many Shakespearean performances in which he had played, beginning with his appearance as Thisbe at the age of seven. Dr. Roland B. Whitridge, of Philadelphia, and Mr. Coward then presented most impressively the quarrel scene between Brutus and Cassius.

Mrs. Francis Rogers, who has for years been active in the literary and musical world and also in the English-Speaking Union of the United States, spoke as an informal representative of this sister organization regarding the annual summer festivals at Stratford. As a member of the executive committee of the American Foundation to assist in rebuilding the Stratford Memorial she called attention to the bookplates mentioned elsewhere in this issue. Mrs. Rogers pointed out the opportunity provided by the purchase of these bookplates for securing a share in the new memorial.

Mr. Bernard Cohn, pianist, played a selection from Tschaikowsky, which was much appreciated.

Mrs. Grace Wilson Patterson, dramatic critic and writer, formerly of Toledo and now of New York, appearing as the representative of Mrs. Morris, a vice-president of the Association, recited the verses which she had written for the celebration in Toledo and also a sonnet to Shakespeare.

The Princess Eleanor (Calhoun) Lazarovich-Hrebelianovich concluded the program with charming reminiscences of playing Shakespearean roles. She recalled first informal productions in the California forests and then later at the Stratford Memorial Theatre and the Odeon. (She was the first American to play a leading role in Stratford and the first to play Shakespeare in French at the Odeon.)

After brief remarks by Mrs. Bass and the editor the annual meeting of 1927 adjourned.

As a result of the balloting before the luncheon the following were elected to serve on the Board of Directors, 1927-1930: Mrs. Tunis G. Bergen, Frederick A. Baker, Arthur Heine, Mrs. Augusta Raymond Kidder, Paul Kaufman.

Annual Report of the Secretary

As stated last year, your Secretary has tried to perform the duties of her office as far as possible.

There has been a considerable increase in correspondence and in all the detail work connected with the receiving and recording the applications for membership and keeping the lists corrected to date. In addition to the hundreds of letters, nearly 5,000 Bulletins have been mailed, besides about 900 notices, invitations, etc.

Mere statements as to the work done during the year cannot convey an adequate idea of the time and care that have been given to it, necessarily in odd hours snatched from other duties. All your officers are busy persons; but the work cannot be adequately carried on unless the Association can be put in funds to carry forward its purposes.

We have a total of 593 members of whom 408 are annual members, 54 sustaining, 36 life, and 9 representatives, 1 fellowship, and 2 honorary. Mr. Heine has brought in twelve, and Dr. Tannenbaum 32, each including one life member, during the year.

This membership comes from all but nine of our States, and includes Canada, the Philippines and Germany. We need more sustaining members at $5 a year to keep us in funds for publishing the Bulletin regularly, and covering the expense for other work. The Treasurer has repeatedly urged that the dues of life members be kept intact as a sinking fund, but we have had to draw against them in order to publish the Bulletin, which is the best medium of communication.

There are 19 affiliated organizations, one of which is our first sustaining organization, i. e., 100 per cent of its members are members of the Shakespeare Association.

We all felt gratified by the announcement in the March Bulletin that the Shakespeare Club of Jackson, Miss., had enrolled twelve of its members in the Association. Just after the Bulletin had gone to press the editor was notified that at the Western Maryland College at Westminster, Md., a Shakespeare Club had been organized by the students with a membership of 56, and they had made a rule that no one may join their club who does not also join the Shakespeare Association. Their club now numbers 60 members. Is it not cause for rejoicing to see 60 modern young people taking such a vital interest in Shakespeare? It is to be suspected that the enthusiasm of Professor Wills, head of the English Department, is infectious, and to be hoped that it will prove to be "catching" in other schools.

We have lost by death since the last meeting, four members, viz: Messrs. Claude N. Bennett, Thomas Mott Osborne, James K. Hackett, and Mrs. Florence Earle Coates. We have recently learned of the earlier demise of Mr. Frederic Ives Carpenter and Dr. John W. Wainwright.

As usual the activities of the Association have been mostly on paper. Recalling the pleasure given the previous year by our member Dr. Ellsworth with his lecture on "The Times of Queen Elizabeth," our Curator extended to nearby members 155 invitations to his lecture in October on "Dr. Johnson and His Circle," which although not Elizabethan, was much enjoyed by our members present.

In December the President called a conference of the officers, committees and specially interested members, to discuss methods of furthering some of the purposes of the Association. Many suggestions in writing were received from those unable to come, but practically every letter included a suggestion about our Shakespeare Foundation. Mr. and Mrs. Flower, of Stratford-

on-Avon, and Mr. and Mrs. Bullen were present and told us about their hopes for rebuilding the Shakespeare Memorial Theatre at Stratford. Since that time the plans have taken more definite form. This Association has cooperated in every way possible, but great as is our interest in having that work accomplished, we do not want to lessen our efforts in behalf of our own Foundation which will mean so much for the lovers of Shakespeare in our own country and our visitors from abroad.

On Shakespeare's birthday, April 23rd, our chairman on Shakespeare Day, Miss Parker, sent, through the kind cooperation of the American Theatre Association, whose President, Mr Frank Lea Short, is one of our sustaining members, invitations to 150 members of the Shakespeare Association to attend the sixteenth annual wreath-placing of the Shakespeare Club of New York City at the Shakespeare statue in Central Park.

At a later hour in the morning the National Committee that is managing the campaign for raising the fund to rebuild the Memorial Theatre held elaborate exercises at the statue in which many of our members participated—among them Mr. Sothern and Miss Marlowe.

The year has been a busy one for many people, but we have grown in strength and interest, our Bulletin is making us better known, and we earnestly hope that during the coming year we may not only accomplish some of our larger purposes, but shall increase our helpfulness to those who are eager for and appreciative of it.

Annual Report of the Treasurer

GENERAL ACCOUNT

Receipts

Balance on hand May 8, 1926	$393.55
Dues paid	968.20
	$1,361.75

Disbursements.

Treasurer, postage	$18.40	
Secretary, postage, etc.	40.00	
Chairman Executive Committee, postage	14.60	
Gerry & Murray, printing	93.00	
Bulletins (2 issues) printing, mailing and transportation	545.47	
Editor Bulletin, expense	5.00	
National Arts Club	11.25	
Goldsmith Bros., printing	5.00	
Bank exchange	2.00	734.72
Balance in general account		$627.03

SPECIAL ACCOUNT

Balance previous reported	$100.00
Total balance on hand May 1, 1927.	$727.03

CHARLES K. CARPENTER,
Treasurer.

Annual Report of the Chairman of the Membership Committee

The Membership Committte, of which I have the honor of having been recently appointed chairman, is just beginning to complete its organization and we hope shall be ready to function effectively soon after the annual meeting.

Whatever we shall be able to accomplish must be attributed, in a large measure, primarily to the splendid organization that has already been built by the officers and Executive Board and the various committee chairmen and members, and particularly must we pay tribute to the devotion that our Secretary, Miss Myra B. Martin, has applied to the welfare of our Association.

Miss Martin, in the midst of absorbing and important personal affairs, has dedicated a large part of her time for more than two years to the work, with the result that our membership covers 39 States of the Union and several foreign countries.

The increasing heavy burdens of the Secretary's duties bring us to the point where it is absolutely necessary to establish as quickly as possible a permanent secretariat. In order to accomplish this we must follow the advice of the wicked but discriminating Iago: "Put money in thy purse," and this purse must be ample to the extent of $5,000.00 with which to start, as there are many incidental expenses connected with the secretariat and the regular issuance of a quarterly bulletin.

We have already started on a four weeks' campaign of advertising for members in the Literary Section of the New York Sunday Times, the expense of which is being personally footed by two of our members

At this time, we want to ask that every member of the Association submit at once a list of ten friends for membership, and surely no member will admit that he has not ten friends interested in Shakespeare and the uplifting influence of his works.

It is merely a case of multiplication, because if we have one thousand members, which we will have in a very short time, it means 10,000 names, and if we can get 20 per cent of them, which is a fair average, our membership will at once increase to three thousand.

We shall appoint a State Chairman in each of the 39 States that are now represented in our membership and we hope to add in a short while the nine missing States.

We think that the proper authority should be approached to exempt contributions for the Association from income taxes.

We believe this will help us find a number of devotees to subscribe endowment funds.

In short, we are studying the best methods of increasing our membership, used by other organizations that have been successful, and your chairman hopes to complete a committee of ladies and gentlemen who have had similar experience in this direction.

ARTHUR HEINE,
Chairman of the Membership Committee.

Publications Received

A Topographical Dictionary to the Works of Shakespeare and his Fellow Dramatists. By Edward H. Sugden. Manchester: At the University Press; London, New York, etc.: Longmans, Green and Co. 1925. $21.00.

Shakespearean Studies. By Elmer Edgar Stoll. New York: The Macmillan Co. 1927. $4.00.

Problems in Shakespeare's Penmanship. By Samuel A. Tannenbaum. New York: The Century Co., for the Modern Language Association of America. 1927. $4.00.

"The Booke of Sir Thomas Moore." By Samuel A. Tannenbaum. New York: The Tenney Press. 1927.

Willobie his Avisa, with critical essay by G. B. Harrison. Bodley Head Quartos XV. London: John Lane, New York: E. P. Dutton and Co. 1926.

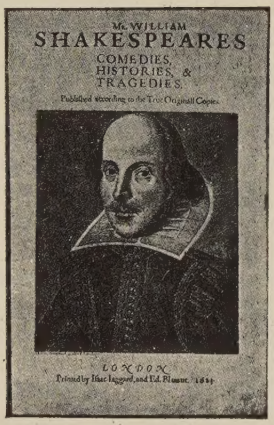
The Shakespeare Folios and the Forgeries of Shakespeare's Handwriting in the Library of Lehigh University with a list of Folios in American Libraries. By Robert Metcalf Smith. Lehigh University, Bethlehem, Pa. 1927. $0.25.

Eastward Hoe. By Chapman, Jonson, and Marston. Edited by Julia Hamlet Harris. Yale Studies in English LXXIII. New Haven: Yale University Press; London: Humphrey Milford, Oxford University Press. 1926.

These publications will be reviewed in the October issue of the Bulletin.

December, 1927 Vol. II, No. 3

The Shakespeare Association Bulletin



Recent Trends in Shakespeare Criticism

Shakespeare at the Bungalow

Troilus and Cressida at Rockford College

Published by
The Shakespeare Association of America, Inc.
15 Gramercy Park, New York

The SHAKESPEARE ASSOCIATION OF AMERICA aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service, whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader and they also look to celebrations and memorials, to public recognitions of the great abiding and uplifting influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

None of the officers or members of this organization receives any pecuniary compensation for services rendered.

The organization at present is supported solely by membership fees. It therefore earnestly invites into its fellowship everyone who has at heart the high aims to which it is devoted.

If you are not a member, please avail yourself of the application form on the back cover of this Bulletin.